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## AMERICAN ART NEWS.

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## WHERE ART NEWS MAY BE OBTAINED IN NEW YORK.

Brentano's, Fifth Ave. and 27th St.  
William R. Jenkins, 851 Sixth Ave.  
Powell's Art Gallery, 983 Sixth Ave.

## WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

LONDON	
American Express Co.	Haymarket
Art News Office	17 Old Burlington St., W.
PARIS	
Brooklyn Daily Eagle	53 Rue Cambon
Morgan, Harjes & Cie	31 Boul. Haussmann
American Express Co.	11 Rue Scribe
Munroe et Cie	7 Rue Scribe
Student Hostel	93 Boulevard Saint-Michel
The American Art Students' Club	4 rue de Chevreuse
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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

## A Cubist Dream.

An azure goat beside a yellow brook,  
A grove of purple trees with glossy leaves,  
A greenish figure poring o'er a book,  
A cottage with white swallows on the eaves,  
A wine-dark mountain, looming over all,  
Casting red shadows—an appalling dream!  
I hear the greenish figure give a scream  
The azure goat has eaten it; leaves fall;  
And all is bluish blurr.

I wake, and in the stir  
Of birds among the oaks across the lawn,  
Give thanks that this is not a Cubist dawn!  
James Latimer McLane,  
in St. Paul's School Horae Scholasticae.

## Was it a Food or Art View?

"Society in Chicago," says the correspondent in that city of Town Topics, "profited by last year's sad experience in the grabbing for food at the Art Institute reception, and this season Charles L. Hutchinson went on record with the suggestion that a brass rail should be placed around the personages who presided at the urns and those of their friends and the invited populace who care for a full meal of sandwiches. A total count of 9,000 sandwiches were made to be eaten, but at that table presided over by Mrs. Hobart Chatfield Chatfield-Taylor, and others, there were loud protests from the surrounding 'bread-line' that you 'receive only one sandwich and then the plate is snatched away!' The society artists were out in force, and although Virginia Keep Clark was in a radiant French frock, Cecil Clark Davis sauntered through the salons and corridors in a rough English tweed of dull olive and a cowboy hat of black velvet bound and banded with orange velvet. She seemed lonely and unhappy. The women were vexed at the fact that the food received more attention than the exhibit, and they all had to work like slaves.

Marion Swinton's successful portrait of President Wilson is on view in the window of a Fifth Ave. Gallery at 42 St.

## WANTED—NEW COLLECTORS.

While the art season has opened well, and the auctions already held have been well attended and have brought out interest, good bidding and fair to high prices for art works, the comparative absence of new visitors, buyers and collectors in galleries and studios is again noticeable. This is to be deplored, not only for commercial reasons, but from the art viewpoint, for the growth of art interest in America, with its correlative education in taste and even manners, depends largely upon the continuance of the interest, collecting and study of a generation by its successors. Time was, before the advent of the motor car, or rather almost its universal use by persons of any means, when the fathers and grandfathers of cultivated American families or of those who were ambitious of art education through collecting, inspired in their grandchildren and children the same tastes and desires, and older art lovers recall the visits after business hours on winter afternoons to the dealers' galleries and artists' studios in our cities, of many elderly gentlemen and ladies, always accompanied by children and younger relatives eager to see and learn.

We have fallen upon grossly material days, days when the motor car, the theatre, restaurant and expensive living have begun to absorb the older ideas of taste and cultivation, and with this spread of materialism, has come a diversion of monies spent for education (not only in art) and for the sincere and healthy pleasure once ertswile found in the possession of art and literary treasures, to the pleasure of the moment and which ministers only to material things.

One can count the really great American art and literary collectors now on his fingers. Where are the people of smaller means who formerly collected art works and books, for the joy of collecting and the education the pursuit of these treasures brought? We need new collectors.

## Did Not Design Dollars.

To the Editor

AMERICAN ART NEWS,

Dear Sir,

Will you permit me to call attention to an error in the obituary notice of the late Thomas Eakins, published in a recent issue of your paper?

This article states that Mr. Eakins designed the head on the American silver dollar. This is not the case. The head was modeled by Mr. Morgan of the United States Mint. It is true that Mr. Eakins suggested the model for the head, a Miss Williams, school teacher in Philadelphia, but Mr. Morgan did not follow the type literally, making the head much more classic, and if you like stupid, than that of the original.

A casual examination of the head on the dollar will suffice to convince any thinking person that it is not the work of Thomas Eakins. This same mistake was made in an obituary notice published in the Public Ledger at the time of the artist's death, and was not corrected, though attention was called to it.

Yours very sincerely,

Helen W. Henderson.

New York, Nov. 13, 1916.

## Milwaukee's New Art Quarterly.

From the Milwaukee Art Institute, a still youthful organization which, under the Presidency of Mr. Samuel O. Buckner, an enthusiastic art lover and collector, has done and is doing much to foster art taste in Wisconsin, comes the first issue of a new quarterly, well printed and handsomely illustrated describing the summer exhibitions of the Society, and detailing its many activities.

## OBITUARY.

## Charles Noel Flagg, A. N. A.

Within a few hours after his return from attending the funeral of Henry W. Ranger in New York, Charles Noel Flagg, the portrait painter, was found dead in bed in his home at Hartford, Conn. Mr. Flagg's death was due to valvular heart trouble. The shock of Ranger's death, following closely that of the tragic killing of Sidney Bunce by automobile in Hartford was keenly felt by Mr. Flagg, who was a studio neighbor of Bunce's in Hartford, and a member of the summer art colony at Noank, Conn., where his intimate friendship with Ranger was formed.

Charles Noel Flagg was born in Brooklyn, N. Y., in 1849, the son of Rev. Jared B. Flagg, N. A., and Louisa Hart Bradley Flagg. His principal art training was obtained in Paris under Jacquesse de la Chevreuse, when he was a fellow student with Alden Weir, Dwight Tryon, Robert Brandegee, W. A. Coffin and the late Samuel Isham. After returning to America Mr. Flagg began painting portraits in Hartford, Conn., and founded there the Connecticut League of Art Students, which he taught without remuneration to the day of his death. His list of pupils is a long one and includes the portrait painters James Britton, Piero Tozzi (lieutenant in the Italian army, now visiting New York), Harold Green, Constant Furyk, the late sculptor, Louis Potter, Jos. H. Chapin, art editor of "Scribners"; C. Allan Gilbert and Sherman Potts, illustrators; Oscar Anderson, the marine painter, and numerous others.

Mr. Flagg was a frequent exhibitor in the Academy, and after winning the Proctor prize in 1909 with his portrait of Paul Bartlett, the sculptor, was elected an associate. Mr. Flagg was active in all matters for the improvement of Hartford, was the first and present president of the Municipal Art Society, president of the Connecticut Academy of Fine Arts, a member of the Connecticut Commission of Sculpture and of Le Cercle Francaise, the Hartford Club and the Hartford Yacht Club. Mr. Flagg leaves, in addition to his wife, two brothers, Ernest Flagg, the architect, and Jared B. Flagg, Jr.; a sister, Mrs. Charles Scribner, and two sons, Charles Noel, Jr., and Montague, Jr., and two daughters. He had inherited an interest in the Eamsborough Studios in 59th street from his brother, Montague Flagg, as well as a number of his brother's paintings. The principal portraits painted by Charles Noel Flagg were those of Mark Twain, Charles Dudley Warner, Paul Bartlett and a series of seven governors of Connecticut.

## Charles Duggin.

Charles Duggin, a well known architect, died Nov. 11 in this city, at the age of 86. He was born in London, came to this country when he was 3 and retired in 1884. He was an associate member of the Royal Institute of British Architects, and a member of the Union League, Manhattan, and N. Y. Athletic clubs in this city. Mr. Duggin is survived by a widow, formerly Mrs. Emilie Bailey Harrison of Philadelphia.

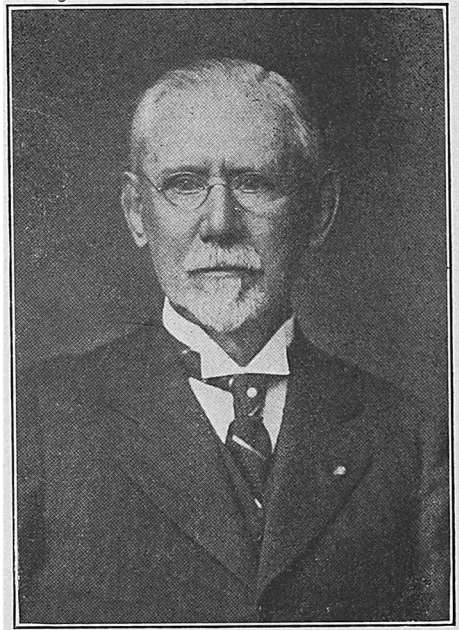
## HENRY W. RANGER'S FUNERAL.

A large and representative assemblage of artists and other friends and admirers of Henry W. Ranger attended his funeral services in his beautiful and spacious studio, 27 W. 67 St., Nov. 10. The service was simple, dignified and impressive, and consisted of a few prayers, a brief and appreciative address, and the rendering of Handel's Largo, Gounod's Ave Maria, sung by a soprano and a touching and appropriate hymn, sung by a tenor. The orchestral music and accompaniment was rendered by a quartet of two violins, a 'cello and a bass viol, and those present who knew the dead artist's love of music felt that it most fitly harmonized, as did the simple service, with his taste and temperament. There were few dry eyes in the studio and all present expressed it hard to realize that Ranger had really departed.

## Little Known Early Americans.

Mr. Frank W. Bayley of Boston has just published an interesting and well-written brochure on some "Little Known Early American Painters," namely, John Greenwood, Nathaniel Emmons, Winthrop Chandler, Benjamin Betts, Henry Sargent, William Verstelle, Robert Field, Kilburn and William Lovett. Mr. Bayley has evidently devoted much time and careful research in the compilation of this much needed little work, and which is an important contribution and a timely one, considering the revival of interest in the work of early American art literature. The brochure should be in every American Art Library.

Henry R. Poore, who has suffered for some time past with an affection of the eyes has just left the Hospital, completely cured. This will be good news to the artist's host of friends.



THOMAS E. KIRBY

## MR. KIRBY GETS A LOVING CUP.

At the conclusion of the Metzgar Japanese color print sale, at the American Art Galleries, Tuesday afternoon last, the officers and employees of the American Art Association, assembled in one of the galleries and awaited the arrival of Mr. Thomas E. Kirby, who when summoned to the room, was surprised when Mr. Otto Bernet stepped forward, and presented him with a silver loving cup, as a token of the appreciation and esteem of the employees and associates on his seventieth birthday.

A group photograph of the association's staff was then taken and presented to Mr. Kirby with an engrossed paper and autograph signatures.

## ABOUT THOMAS E. KIRBY.

The writer of "Who's Who in American Art" in a recent number of Arts and Decoration, devotes himself in part as follows, to the best known art auctioneer in the country:

"There is only one Thomas E. Kirby in the world—he is the American Art Association, the George Washington of American auctioneers, the American Art Galleries, a milestone, an example, the only auctioneer in the world who, instead of auctioning objects in a quite common way, conducts sales. Of other men in his field of endeavor there are some known for their humor, some for their eloquence, and most for reasons that never appear in print. There is one auctioneer, for example, a particular one, he need not be mentioned, of whom the story is told that when asked in church one day about the welfare of art, asked in a whisper to be sure—How is art?—answered with a plea for silence. He, at least, it was to be inferred, kept his church unsullied, the name, the sanctity of it, unsullied or unsoiled by mention of anything so black or dirty or scandalous—any of these words will do or all of them, for they are used symbolically—so black or dirty or scandalous then as art. Evidently there was more than one honest bone in this man's body and also, as a careful analysis will show, a complete absence of hypocrisy. Mr. Kirby himself is growing grey in honesty, which is one reason why he is a milestone. He employs in the selling of works of art neither eloquence nor humor—unless there be eloquence in the intonation of a price or a name and humor in the depths of silence. His is a business as full of pathos as of romance, of great victories too, recorded in dollars and cents—the dollars and cents that are so often the seamy side of art, so often the sin of it.

"Men grow. Mr. Kirby was impressed by the Mary Morgan sale of which he was the conductor. The other day there was a bid of \$80,000 for a picture—a not awfully important picture, not one of those pictures that are milestones in the voyage of art—\$80,000, 'why,' said Mr. Kirby, 'you haven't begun yet.'"

The sixth annual exhibit at the McPherson Kane High School, organized by Mr. Carl J. Smalley and containing works by painters working in the Southwest, examples of Alexis J. Fournier, a display of graphic art and some bronzes, goes to the University of Okalahama, to Springfield, Ill., and to Herron Institute at Indianapolis.

The jury for the present exhibition of the Wilmington, Del., Society of Fine Arts, consisted of Alden Pierson, art editor of the "American Magazine," Leopold Seyffert and Howard Walker.

Birge Harrison has been holding an exhibition at Atlanta, Ga.